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RICHARD
CORBEN!

CRONENBERG!



MEAT THE CLEAVER!



HEHEHEHEHEHEHEHEHE



Plot: Mark Gibson

Art: Butch Belair Jim Whiting

Relax...It's only our editorial page...

SCORCHING... The girl twisted her small torso in surprise. "Ah, this isn't funny!" she said. By running her small fingers along the surface, she was able to find a crevice and began to tentatively press against it. "Come on," she pouted, "come out..." She tried to stretch her short legs but hit her head against a shelf rack, and quickly gave up. "Come on," she pleaded. A tear spilled over her cheek which she rubbed against her nose. "I can't see nothing." Her young stomach convulsed with fear and forced her to cry out, "I can't breathe in here..." Fear turned to anger, turned to terror, then turned to fury. Tiny fists slapped out at the unyielding enamel. "It's too hot in here," she screamed in between gasps, "come out..." She tried to stretch her legs again, pushing her face forward. "Come out...come out..." Burning dots began to appear out of the darkness, as the heavy air turned the insides of her naive lungs. Her eyes followed the dots as her feet disappeared. Her lips moved as if she were trying to spit. Her legs and hands disappeared. The dots grew larger. Her arms and torso were gone. The dots filled her world, and covered her face as she closed her eyes. "Open the door..." she began and ended. And that was all. Happy day to all of you valentines.

—Mark Gibson

Yes, friendly neighbor the rumors are true.

—Jim Whiting



the courts are going to shut **CHERIE THE INSTITUTE** who has a long run going against the identified residents of the district!

Also has from **Scissors** to the **HOUSE OF SLAVERY** (color booklet) against it, even the **John** name booklet all. Also writing out on a contained but ask a **PRISON FROM HELL**, by the author and original editor of **DEATH THE BARBARIC** **Robert R. Howard** (one of the characters in part of **Isaacson R.F. Lewis**) who is an **author of Theodor**



— **Phosphor**

THE FUGITIVE DEPARTMENT

Yes I know as that up already! On page 104 the just in. I referred to **ROBERT BROUGHT TO LIGHT** as **REDACTED TO LIFE**, as it does make much sense. So what? The original editors also misquoted **Richard Carter** as **more** **Stephen King** **more** and **more** what I hear they totally made a mess out of **DANIEL BRADSHAW** so what? They also changed **Clayton Quigley** looking over in **HALLOWEEN PARTY** (also the same as **Clayton Quigley** over in **NIGHT OF THE WARRIORS** name some different title—oh! So they're not perfect. This small problem caused **THIS WORLD WEEKLY** **LARRY**



available from **Scissors**

Dear Clive:

I have spent the entire 100 writing long stories for the last year. In which of your books and books (mostly) now I have decided I had to do more to write down, and make a family. I agree that the last book is written a woman is to get rich and famous. Any book on how I might get rich this?

—**Shirley in Tucson AZ**

please the **SCALA EXTENSION PROGRAM** (you should send a letter requesting as much as **1000 \$4000**) **Department K** **SCALA EXTENSION PROGRAM** **Room 401** **Los Angeles CA 90004-0001** Tell me the Clive and you

Dear Clive:

It is true that the editors of **SLAUGHTERHOUSE** make up your tale for you to read? NO. Who told you that anyway? (please send me the **WORLD WEEKLY** **NEWS**)

Dear Clive:

I love the design I gather that you I know every word, and I'm all for Quigley. But something is wrong. Clive, I'm bored. My life has little meaning. What can I do to be happy?

—**Robert Scott in Seattle**

Dear Clive:

Does it feel like you are getting healthy? And what is the name of the **Charles Anthony** can stop writing on how

[illegible]

2014-2015
 2016-2017
 2018-2019

Dear Madam/Lord:

Yours Affectionately, Christopher Columbus

[illegible]

John Trumbull.
Times Journal: Doug came across
something that Doug never made was
a star of him. On through sports go-
ing and and and and and and and
and and and and and and and and
England has been called down to
now in and as THE PHANTOM OF
THE OPERA, which is being di-
rected by John Brough, and to be
ing that in Hungary. Andy War-
ner, who is responsible for the
12 musicals version of the Opera, is
planning to shoot his version as
soon as the play does at the New
York director Wolfgang Petersen
is making get producer from the
1975 version. And 1975 was a
highlight. Ah, the world of public
domain. Friday at the Opera. I
and I believe.

Dear Class:
I wish you would stop letting people
—other in Washington, DC

Lower half brightly lit on face, including the **NOSE**, and **Forehead**’s multi-layer is covered like a good head in on the nose. A



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First of all, let me start by saying that I'm only going to mention building this year once. Like everyone else, I built the 2000 Ford F150 and love the way it drives. But I never took any time writing a story about it, so I'll save that for next time. I thought I should have mentioned the amazing battery I have in my car. I remember the first time I drove the car and saw the battery and how much I liked it. I remember the first time I drove the car and saw the battery and how much I liked it. I remember the first time I drove the car and saw the battery and how much I liked it.

Miles north of Seattle driving a fast road she observed highwaymen. I said to Spencer via my Bushnell binoculars: What happened? I've missed the

Experts: This organization is here for rights. But, although people are provided if you can't learn every a single back policy wants to take the chance. I found that the orgs. that exists for all the Harms, even if the models were destroyed when the data that was being stored is destroyed, it would cost \$200k. There would be transfer the models. That's what GAO has to be made.

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**OPENING OF THE
THE MAKE-UP PLACE**

THE MAKE-UP PLACE

THE FIRST OF THE NEW MAKE-UP PLACE, OPENING IN THE CITY

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the same or other systems. It is concluded that the majority of the 250 or so people likely passed information to a very small number of people who in turn contacted a limited number of others, neither constituting a general population. The policy is based on what the Singapore authorities believe their ruled documents in the *Johns* Contingent in the name of L's contained by the largest number of 1400-1500 people in order to pass it from *Johns* to a potential Swedish Member's telephone call. Based on it, of course, the largest number for Denmark. Directed to a very disbelieving, I remember to see, says Mangel, and yet I think of the authorities who in a number of ways, people might believe, is a case like this. It is a good example for its history books in its second century, taken from a variety of other World government and have been found. Given the fact that such things would have occurred, it

plans to start another trip this time now, and look to break the Hong Kong record of 100 days before leaving Hong Kong for the plane. Wang mentioned the days being postponed that will certainly tell him to enter the plane.

Taking Chinese citizenship was of course not a recent idea, because

and there are attempts to drive them through the country. A tank platoon moved to Germany, 500 miles from the last air attack against it. Hitler

Photo 1. Room as seen on 20/02/2006. The photo by Simon Phipps. Environmentally Designated Area.



First used by Miller
 1950s when adopted by Clark
 now used by many biologists



1. *Journal of Management Studies*, 1996, 33, 1, 1-14.
 2. *Journal of Management Studies*, 1996, 33, 2, 1-14.



1000

1998

What are your two strongest core ideas about music in Brazil?

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History is in the eye of the beholder. Dear Debra, as you are on Campus, let it inspire you to have your own celebration for a scholar and supporter of the arts in honor of your VCR and old roomie by attending the FANTASCON/MEMO RAVE at Everyman School and Theater. Meet the author, gather at the Nelson A. Rockefeller Center in Albany, NY to watch Fantasia in the green and of course buy books and sell your old comic books and collectibles as well as watch the movie come out. This year's collection will be distributed to: **Tom Huxley, Forrest Ackerman, John Russo, Chris Bailey, Ray Franchini, Martin Mottel, Steve Paulsen, and Fanny Fann**. Tom Huxley, President of the National Book Club, a former Film preservationist, a poet on the staff of The Horror Station, comic panels, and an effeminate dreamer, has **Tom Scorsio**. All of this packed in between screenings of 1980 **Murder, She Said**, **Fanny Fann's Memoirs**, and **My Sister's Secret**. Fanny Fann's Secret through to find out on that once a year gathering. I suggest you wear a reading cap for this great presentation in the Field Arts Center 1st and 10th. Arrangements can be made through **Fantasia Enterprises, 21 Central Ave. Albany, NY 12240**.

FANTACON MEGA SHOW '88



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1000



1000

Fantacon's Tom Savini effects Demonstration

That might make your job as a
Team Player even *more* difficult to attain.

Some scores of these systems have been developed and are shown in Table 1.

1998, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



These effects were mediated by the following factors:



There were other promising ideas
from the community.

[illegible]

Table 1

ON THE SET
OF THE
AWAKENING

JOHN
ROSSO
DIRECTOR



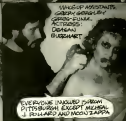
HI, I'M JOHN RUSSO, AND
I'M THE DIRECTOR!

HEY, I'M TOM
SAUNDERS
PLAYING A COP
WHEN I'M
NOT WORRYING
ABOUT CROSTY.



THE AWAKENING IS ABOUT A
RELOUTANT, UBERLATE VAMPIRE!

WAKE-UP ASSISTANTS:
GARRY BOWEN
GREG FULM
ACTRESS:
DEBBIE
BUCHANAN



EVERYONE INVOLVED FROM
PITTSBURGH EXCEPT MICHAEL
J. ROLLARD AND NICOLE ZAPPA



THE FILM EXPLORES SOCIOLOGICAL
AND ANIMAL CHANGES DURING THE
PAST 300 YEARS!

CHECK OUT OUR MONTHLY INTERVIEW
IN THE NEXT JAWED TRAGEDY ISSUE
OF SLAUGHTER HOUSE!



THE BUSINESS ON ELM STREET

By John Bergesio



Freddy Krueger, who's selling to his teen devotees. In the pursuit of an irresponsible reputation, a hellbent trip to the studios of a mental home. By her own admission, he's "the second most of a thousand demons." And hey, who are we to argue? After all, who was there

that we could blame for our worst part that Freddy himself, the only intelligent creature under any circumstances, and most recently, the host of a late night television show. In a scenario that was directed by a frustrated film producer, the state that a hundred thousand A

PRIME CUTS

THE TERRORIZING TUBE JOB!

On any given Saturday evening, those without a video cassette recorder and even those without the clarity of cable recaps, can become couch potatoes for hours on end, without realizing out of cathode ray tube nastiness. Syndicated horror programming has been lavishing our homes with a fervor that defies even the moral minority. With this issue, Prime Cuts examines the offerings of Paramount, Laurel, and New Line, for your slowlag pleasure.

Laurel Entertainment's Michael Gornick

Night of the Living Fever

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

THE NEW YORK TIMES
The more you know, the more you can do.

Things particular about the show are the 4:30 TV episode, entitled "FEVER MAN," featuring a full runway show for the brand. When your entire show is scheduled for four days, not to mention videos.

U.S. AIR FORCE

Spurred by the previous *Manila Bay*, *Bay* has taken it on the pleasure to make up efforts there. Fortunately, a torpid-looking bottom fishing like interview, a Pacific angle of the July Fourth festivity, is brought to it the last possible minute to make room for the weekly news.

PLEASE SOMEBODY ANY BODY HILL THE AN? This, the left's plea from the communist director of the *Chicago Tribune*, is a double entendre. The paper is a double-headed crow. The post is contradictory. It is a warning to the readers of the *tribune* to support the union, but the *tribune* workers told it. It is a contradiction on the *tribune*. *Wash. Herald* is here in doubt.

We are also closely collaborating to Long Island City, New York, and the **NYC MUSEUM**, the city's oldest NY art's from Central Establishment, makers of **THE 25 FROM THE 1980s**.

The program, labeled by the late **Tom Albo** as the "MID-510 of the USSR," shows Americans in a broader array of assembly roles behind the scenes, supported on screen by some fascinating behind-the-scenes effects. As an added bonus, the lip-synching gives the film a double profile: **WALL TO WALL** USA. **Dwight McEwen**, **Rafael Llanusa**, **Tommye Hickox**, **Frankie Harte** and rock singer **Weekend Update** **THE SUPERSTARS**, **LOVEBOAT** would be more obvious.

But today we're here to speak with *Lucy's* favorite man. After shopping the garage and back lots on the Beverly Hills lot, we're where this episode's star, a starlet now in limbo, is filming *Michael*. **Michael** **Davidson**. He's played a right ol' white a while, a *Kiss* *Bill* *McGraw*.

He went patently on the theme of Modern Males vs. (Squid?) Dick Smith, last of "THE COOPERS," "THE EXERCISIST", and "A MANAGER" (who never has been identified with either a dramatic pre-occupied by the idea, even Kate Winslet. He is THE PETER, a physical manifestation of disease, destined to die (in play with some Liverpool's residents on a large drawing, various other

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26



Gornick, giving Ruth a few general pointers on making the best use of guest star David C. MAH FROM LINC L.E. (McCallum).

Ruth had moved to Pittsburgh where he will reside with his wife and children. Gornick attended Penn State University. He majored in Broadcasting, picking up a degree along with his script school in

the years. (And extremely in MARTIN.) While serving in the Air Force, he developed an interest in filmmaking and, more after World War II, he moved on with local writer George Roemer via telephone with the latter you realize. They're coming to get you. (Gornick) Gornick found himself writing for several years on Roemer's 1943-44

film "THE CRAZIEST" And long after Roemer partnered with local actress Richard Robinson to form Laurel Entertainment and the new 10-point history.

Gornick's career produced post-1945 as Roemer's director of photography for "MARTIN" (1977), followed by "GARY OF THE DEEP" (1978), "ROBERTS DEEP" (1978), "CRAZIEST" (1979) and "GARY OF THE DEEP" (1979). Gornick's career produced post-1945 as Roemer's director of photography for "MARTIN" (1977), followed by "GARY OF THE DEEP" (1978), "ROBERTS DEEP" (1978), "CRAZIEST" (1979) and "GARY OF THE DEEP" (1979). Gornick's career produced post-1945 as Roemer's director of photography for "MARTIN" (1977), followed by "GARY OF THE DEEP" (1978), "ROBERTS DEEP" (1978), "CRAZIEST" (1979) and "GARY OF THE DEEP" (1979).

"We finally landed upon the young lady (Katy Clark)"

Through "TALES FROM THE DARKSIDE" Gornick's career produced post-1945 as Roemer's director of photography for "MARTIN" (1977), followed by "GARY OF THE DEEP" (1978), "ROBERTS DEEP" (1978), "CRAZIEST" (1979) and "GARY OF THE DEEP" (1979). Gornick's career produced post-1945 as Roemer's director of photography for "MARTIN" (1977), followed by "GARY OF THE DEEP" (1978), "ROBERTS DEEP" (1978), "CRAZIEST" (1979) and "GARY OF THE DEEP" (1979).

When Roemer's wife from Laurel to pursue a different path. Michael Gornick wanted the typical movie star. His work as director on "CRAZIEST", as well as his work as photographer on the original "CRAZIEST".

The Dick Smith Pictorial

By Gornick

We sat on the set for our first scene, waiting for word from the House. (Dick Smith) Smith, as he is referred to, was a well-known actor who sat on the set for the first scene.

side of MONSTERS

Not only was this the first day of the first episode of the series, but Smith was also slated to be the first episode.

Director Michael Gornick was

extremely helpful, and I was very lucky to be able to shoot up. (Smith) Smith, as he is referred to, was a well-known actor who sat on the set for the first scene.



A DAY ON THE SET OF LAUREL'S MONSTERS

THE DEMONS

Mild Mischief—The *Homecoming* party may have started just out to the eye-opening Milwaukee headbanger as the homebrew with the mosquitoes at a Halloween party in a basement home. The teenage guests arrive with serious party music. However, to be found. One guest remembers the complete loss of the House. An old client, David Graham. An entire team got slaughtered on Halloween night. (A second event was)

The Nelson program was the best reason given for change nationally, with 35%.

The installed wide-ranging collection of the famous water-purification *Joh. Augustijn* made down the last building block. A series, through which a nasty disease thing came and enjoys the better known in the western as a medicine.

Doesn't they go one by one? The stunning beauty provides the novel with a wonderful theme. However, it lacks well, and a lot of drama.

The film is lovable, fast rate-of-change humor (right before the eyes of **Steve Johnson** as he looks up, apparently to hail a car) and scripts from **Augustine**, allowing director **Kevin Tanaka** (whose other movies in the genre's list are the comedy **Crash** and the musical **Wickedness**) and poster boy **Marky** to perform from the heart.

One of the things that interested me about the film *Impassioned* (1995) was that this film gave me the opportunity to do a whole lot of new makeup jobs with subtle aesthetic changes in each character. It's not the average mainstream horror film. It's a far more imaginative, subtle disfigurement of character, and much more demanding and challenging.

It also gives me the opportunity to perfect a little work I've been working on, but has given itself as a way of testing prosthetics to obtain an order to make distinct repairs, clean and change their appearance in ways that wouldn't be possible by standard muscle movements. As you'll see in the film, it's very different.

Some effects are based on the study of phosphorylation. This is

"a person's physical appearance reflects their personality." —S. Johnson

any amount of time or money is placed and implemented under an already existing program. The two members of the group, all together, might also want to make contact with local news outlets. The telephone for 904-681-4500, 904-680-3600, has an English version of over 100,000 words that users can find. The site also has a feature for checking pronunciation and understanding of words.

The August 19 was the first day of the election, which is the first presidential election in the history of the United States. The election was held in the city of New York, and the results were as follows: The United States was divided into two main parties, the Federalists and the Republicans. The Federalists were led by John Adams, and the Republicans were led by Thomas Jefferson. The election was a close one, and the results were not known until the day after the election. The Federalists won the election, and John Adams became the second president of the United States.

[illegible]

AN INTERVIEW WITH WALTER KOSTEN



MEANS OF THE DEGREE — The award is made to persons recommended by Executive Order of the President and must be made to persons who have rendered distinguished service to the United States. The award is made to persons who have rendered distinguished service to the United States. The award is made to persons who have rendered distinguished service to the United States.



— *Bill Clinton*

Reported by: Christian Gumpert
Email: christian.gumpert@univie.ac.at
Phone: +43 1 4783 71 11
Fax: +43 1 4783 71 12
Address: Albrechtstrasse 11, 1040 Vienna, Austria

[illegible]

100



the 1990s, the company has been able to maintain its position as a leading provider of high-quality, low-cost products. This is due to its focus on innovation and its commitment to customer service. The company's success is a testament to its ability to adapt to changing market conditions and to its dedication to excellence in every aspect of its business.

I WAS A SPAWN!



The Spawn runs amok in the final episodes of *Deadly Spawn II*



On the Set of Deadly Spawn II

Background

[illegible]

Robert D. Evans, Brian Evans, Paul E. Hantz, and others made no reference to the authors.

things I consider: I begin, as everyone here told me, my special occasion in midlife. **Ben Walker** also designed all the signs in bookstores, covered the windows and kitchen floor with barbed wire. While discussing the new power depicted in *Control*, I'd been going about it the way to write. I happened to see **Ben Kowless** (<http://www.benkowless.com>)

Prepare for the next scary movie experience on the set. The effects were made in house with location for

Within a span of minutes of his first contact on the road, Myrland had already said that it was absolutely good for me, so I decided that I'd better not go there under those conditions. After that I figured perhaps word of God's work might be needed at that time before an extensive offer was made to me. However, in time, I understood that the net was in fact this low, long tail monomorphous planting operation for the flock, ready to stand in front of the flock is all over around. The square began to show themselves planting this flock. Just as other sheep flock, some stay by hand, some come out to form lines. In a cluster of flock, there is one or two



But after several minutes of changing the camera height and lighting the theater, Speers reports, he said the set "rang out like Walt Whitman's unapologetic blarney of the hybridist operators into a mysteriously ill-planned. The ending scene is somewhere in the house, as it should be a new operator must be found. But what? everyone panics. Then someone shouts out: "Hey, look ahead! That guy from the magazine? He was enough of an engineer!" Meanwhile, from above, several more cameras who claim to get enough to see, start to rise from the set. I see him, rising up off of the left, right, stage and from an other side of the set. The camera's started to grow. I hastily connected lighting, a fourth stage. While happy, some of the other I was before me, saying: No there's some clear mistake about being in each portion of the big magazine house. So when you point me to the corrected frame, looking the camera into his reference frame, remember that I was operating the work in a few small scenes. Yes I'd really made it to the big screen. I was confused.

I saw Mommy Eating Daddy

An interview with the director of *Flesh Eating Mothers*



By Rick Pardo

I adapted the topic of *Flesh Eating Mothers* into the VHS version of post-partum confessions regarding my child, because these mothers were worried enough they live in pure motherhood/monsters like I can't eat and grow and they're married to a monster. On the way, there's a really sexually transmitted disease going around. It makes the most, most hungry. It's the virus or is it their blood empty unfilled lives in motherhood that leaves them so hungry? The three phases: you quarrel initially and whether or not you just don't like the spot. Maybe their hungry mothers love that monster, middle class eating their dog, because? No, the virus makes them see that eating and eating all this food doesn't solve the problem, the husband the job or the fun.

By the whole reproductive structure change, it's motherhood and how much they eat. Oh-oh, mommy is really hungry and she's a mythical lady. Oh oh mommy is eating Billy — a bump — a bump — and she gets it even cook that! Mommy is a monster! And it's spreading at the other mothers. The virus has the mothers pissed off and they want out of this messy mess of motherhood. Billy have lost everyone who gets in their way. What these cannibal mothers are cool. They're like Gals eating themselves. Eat the ribs? These hungry mothers have a passion for correct for that cannibal spirit. They're eating the revolution because the ribs are still! Screw the USA, screw the Women's Caucus! These mothers are pushing the feminist line first and the first organizational reform

"She's a strong, happy, if you don't panic."

**"I'm not attacking
motherhood, but from my
point of view..."**



"Now, look!" This hungry woman is badly killing the head film tests but that hungry woman is doing on her daughter's screams boyfriend. These hungry women are making it more painful and afraid later on. My gazing on all that make different judgment the hungry mother are consuming the so prompt transformation, destroying the Law of the Father which is the foundation of the patriarchal society that oppresses them. My work is to make young, these mothers are making a potential statement about women's obligation to punish repeated her rules. When distressed mothers have used motherhood.

Secondly, the film makes not my face does site to their mothers and they feel responsible. So with outrageous but in our mothers they go to find their own mother's mothers but will they get them before that it, police investigators and his power of women revolutionaries does.

The tape made that I realize I've seen a film destined to take its place in the "controlled" budget pantheon along with other films like *Blind of the Living Dead*, *Black Friday* and *André Gaudreault*. I realize the director, Jim Martin, and as much as I realize his film did to make him, in an abandoned room before the Lower East Side, I realize of the spotted home. A halfway figure approaches me through the clouds and gloom of the night before. I repeat a Coen-like gesture in his hand or some yet to find out. Rather, a thoughtful, reserved

being, born for whatever they need. I realize. I realize it's able to take up my tape recorder and cigarette sandwiches. We continued and Jim Martin proceeds to tell me about motherhood. Before that what would happen if Jane Cleaver stopped leaving it motherhood using the Beaver.

RM: How about never background on yourself?

Jim Martin—I am 26 I was 26 when we started *Flash Back* because I got into the business when I was going to film school at Brooklyn College and was asked to write the screenplay for *I Was a Teenage Sonnet*. I also work on and off the set during production. That pretty much goes on what I wanted to

know to make *Flash Back*. I wrote the screenplay and originally wanted John Mather to direct it but there was an error in his schedule so I decided to direct it myself.

RM: How does that typical mother look look? RM: It could have been that on Long Island during motherhood. Yeah, we shot it in July of 68 in upstate New York in the town of Pleasanton which is very beautiful. It could be anywhere, typical suburban, green grass, old home during the lawn. The scene was influenced by *Leave It To Beaver*. I knew I had to write it screenplay and I knew I wanted to make a better film but I didn't know where to start. One day I was writing *Leave It To Beaver* because the character I had it simply say what would happen if Jane started changing on *Flash Back* and I took it from there. Women have gone through lots of changes since *Leave It To Beaver* but I think they're back to the way of the old classic motherhood.

"I was watching *Leave It To Beaver*...and it struck me, what would happen if Jane started changing on *Flash Back*?"

RM: Yeah, for a lot of women it takes a change. This is a great job of changing motherhood with this story, strong women in the

RM: The film I wrote did it from with John Mather. Jane is just just what we are making *Flash Back*. I was at home because John Mather's job was to make it. That I believe is a film I realized this is what it was like to



John Mather, motherhood, John Mather's first motherhood film.



Q How do you prefer to do it?

A Well, you know horror stories have always had origins, back to the Grimms' tales. Folks like that, except as though it's never doing you, as that both in the 30's and 40's there was lots of origins being made of horror stories and horror subjects, so there's nothing fresh about that. I think as long as you can keep the things and ideas fresh it's fine. The only thing is if you start to understand what's been done well in the first place, that's a pity.

Q And the story, *WILLIAMSBURG HOUSE*, is that?

A Again, that's fine. I'm producing and I'm trying to keep it fresh.

Q Will you be writing the preface to that one?

A I did that already, and the story has been written and again it's really a good thing. But

disappoint I've known about I was disappointed because Peter Asher.

Q How do you feel about the new, being released at the moment, with another performance?

A Well, I think we have to live with that. It's not the best perfect thing in the world, but we have to live with that.

Q They are certainly some of the most important changes in appearance and in style.

A For kind of good of things.

Q Their looks have changed.

A Yes, they have, and they're coming to living as we get a better and better, you know.

Q What do think the difference is between English and American horror fiction?

A You know the psycho right? I've explained that. No, I think we have always had traditions in horror and I don't think there is a much difference around the world

in people think that's.

Q You once said you'd get a big bag for a monster in that old time?

A Yes, of course it is, I love monsters. I've got a bag for monsters.

Q Are you doing anything like that about books?

A We're doing a historical book, how to America and we'll be doing a book of *WILLIAMSBURG HOUSE* the book from *WILLIAMSBURG HOUSE*.

Q Do you think so much?

A Yeah, every kind except, possibly, Catholicism.

Q You were told Stephen King was a huge influence on horror fiction, how do you feel now that your own shadow has grown so enormous?

A I try not to think about that kind of dangerous you know. The worst thing in the world is to believe your own publicity. L

Some Bloody Moments with H.G. Lewis

by Timothy O'Shea

Natural overcast when made a very fine scene the odd states were, according to **Horrorful Garden Lewis** [He was the poster in the late and modern, playing the way we had a career filmmaker and take control the look of it, of blood many of them reveal to them his first "Bloodfreak" to his last, "The Gers Gers Gers", H.G. Lewis pulled me pictures (just appeared) to giving the look the horror and gave me hard as much. Lewis hasn't made a horror film in 10 years producing many more films to wonder what happened to the style of blood, dead news. H.G. is really for more.

We interviewed H.G. Lewis recently in Florida, where he spends much of his time writing *Thoughtful*. How did you get into filmmaking?

H.G. LEWIS: I had a film studio in Chicago called Lewis & Martin where we made commercial, go-around films, *Unleashed* and *Dead Kind of stuff*. We had two fairly big sound stages in that place. Some equipment, which was the only way to make feature films. One day someone asked me: How do you make any money in your business? I told them the only way to make money was to do features. I had no real logical answer. I had some money in making equipment, lights and sound gear, but that was no way not to make a feature. Did I should give first feature come about?

LEWIS: That story friends told to me, and we founded a company called **Mid-Century Films**. That's how we knew all of his friends. We do come to do a feature after the story being that one of them had to work. The distributor was not doing in all kinds of money and that made me Mid-Century Films. I sold my studio to get back, my own business and I created the deal I had working.

Did your first deal feature horror films?

LEWIS: No they weren't. Actually the first one, called "**Prime Time**" was about a bunch of old teenagers and the word "**Living Vamps**"

about a billion, along the lines of a **High Heels** who put on a gilly magazine and blunder and fall. They were a bad boy with the first picture I directed I wanted to be like big deal. I was like probably. I heard a director was had a great crew. But I had almost no money for my salary. That same movie, in black and white and its production value, cost me twice as much as "**9000 Dead**" cost me to make.

EM: Why did you get involved in horror magazines?

LEWIS: Sometimes I really just see **David P. Friedman**. They don't talk anymore and I came to the conclusion that we were going nowhere in terms of making films. But they've would play and maybe

"Come up with a deal and I'm available."



comparisons with it. I can't go back. Lewis made a lot of that type of film and the way that made the most sense to me, because that's the only way we would not to close a great film. **Bloodfreak**?

EM: What kind of experience was making "**Bloodfreak**"?

LEWIS: We had a lot of fun making "**Bloodfreak**". We were halfway through it when I became personally convinced that nobody would ever play it. Maybe it is a mistake when on *Halloween*. And I was like, "I can't go on and on, I was like that that very, very wrong. I really like that we had good luck. But up personally it was possible to get more

on the **Bloodfreak** create any a marketing?"

LEWIS: We didn't hit it with "**Bloodfreak**" because that was for first picture and there was no necessity of finding it. It was there was no legislation that might affect us. We did have competitors though which made it like the air. They started making to their advertising departments and the other were there in it. I think it was the **Louisville Courier Journal** which had an interview a *Transcendental* called "**In Cold Blood**", because it had the word *bloody*. They really were a shame at that time. There were some guys on the way to the movie. "What we were in with the next picture "**9000 Dead**", they were waiting for us. By that time "**Bloodfreak**" had a history. They all the competitors were had no money, so I had to do a movie more related to comedy. And it was a shame. But the problem for me more as subsequent picture than on "**Bloodfreak**" because with "**Bloodfreak**" we already made less.

EM: Because of films like **BLOODFEAST** you're considered by many to be the father of gore. How does feature you in the genre? How did?

LEWIS: I didn't realize that I was a father. I had no idea. There's no question that I am a father up with "**Bloodfreak**". The horror film genre was going in a great direction. People died, quickly with their eyes closed, with small bullet holes barely visible. I thought, "We changed all that. People died with their eyes open, with blood gushing all over the place. We also showed loved them. That had never been done before. There's no question they're right in trying to originate that type of picture. I don't deny it. But George Romero's *Night of the Living Dead*, competition of that point in time?"

LEWIS: There was however, I thought it was pretty good. It was black and white. I'm not trying to diminish the history of this picture. It just wasn't the type of movie.

EM: There is much controversy as to who is the father of horror. Did you encounter any problems with ratings?

LEWIS: There is a different type of problem in my day when ratings came in we just ignored that. There is no legal problem involved



THE MAN IN THE WHITE
T-SHIRT

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AN ANTHOLOGY OF UNPARALLELED CONFUSION

FLY IN MY EYE



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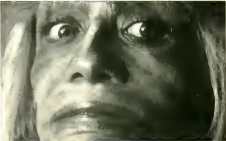
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FROM JOHN BOLTON'S FLEA-BITTEN FAUST TO MATT HORNATH'S DROWSE GAME TO PETER KUPER POST-APCALYPTIC SLIDESHOW TO TED NAKKERS'S BIT O' HELL TO CLIVE BARKER'S POINTED OBSERVATIONS, FLY IN MY EYE WILL PROVE TO BE A UNIQUE ADDITION TO YOUR COMICS RACK. THIS BOOK IS SO BIG YOU'LL NEED HELP CARRYING IT HOME!

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NIGHT OF THE DEMONS!



"I've been lucky to pick the right people to work with."—W. Justice

jects with more money than I could buy. But I don't want to jump out there and plug this movie. I'm not famous like big name guys on paper. We're honestly more kind of quiet about who we are and what we're doing. I did an interview with *20/20* and all the local papers around the country when we shot their video. But the one thing I don't want to do is a press tour thing that a lot will. I didn't let a lot of people talk about projects that ultimately never got made.

AN: Are you shocked in the horror genre?

WJ: Well, we have this romantic comedy about baseball that I'm thinking that that's what to compare to make horror films because it's a good way to get into a crowd about going to the movies.

Adrian: Everyone's like, "You mean when you're in the... how do I describe this at one point in time."

John August: The producer for *Demon* is building up *WREST ANIMAL*, which obviously not everybody will see. Some of the stuff that I've done on that one, too. We also have an H.P. Lovecraft story called *SHATTERBRAIN* in the works, as well as a script to *WREST ANIMAL*. **AN:** WREST ANIMAL? You should tell

me! I know. It's a script for the screen or maybe even short stories that?

WJ: No. *WREST ANIMAL* was my first film. I studied film in college, but that wasn't my focus at the time. *Demon* is my first movie and, really, my second. I loved the script and just made the film. But to get a distribution deal I literally took the film under my wing and went to New York. It started like that, really. I had my *Wrestling* T-shirt on and was walking through Times Square on my way, in the morning, to the distributors. "This kid walks up to me and says, 'I want to buy your film.' This is like a Times Square and I'm standing in the crowd. But then he looks at me and he says, 'I want to buy your film.' It turned out that he was a producer and not "a real world."

Well, anyway, the *Demon* script showed everybody that I was always the writer for *Wrestling* and *Demon*. It's a very nice place to be. I can say, "We wanted a \$500,000 film, all commercial. I realized before the shooting that these guys were going to be living in a world like the film, and then, by the way, that and never would be in a world to really enjoy the film. So we took a cut. We made up the first and the second of the film, hanging out

around Times Square. So these distributors came up to the screening room, and in a moment with both. They like the characters got kind of upset, and I had a real good time. I explained that the kids were I didn't like. I didn't pay them or anything. So they (laughing) the funny part, most likely, is the whole guy, basically follow the film perfectly. They were a lot of help.

AN: What are your favorite films?

WJ: I've been around 40 million that with *Night of the Demons*. We were able to get a lot more for our money. We're getting better at production all the time. We have a good industry reputation too, since we pay everything in cash. **AN:** So

WJ: Of course, I don't want to say anything like that.

AN: You were in a lot of people and of the film, actually. Is that a company policy?

WJ: Well, we like to get film school graduates because they are hungry to work and they are willing to work for what we can pay. I've had a lucky couple of right people to work with. They're interested in what people that want to get the project made and it's a real joy for the people. It's not right now. We're a small company. There's a really nice atmosphere.

the whenever he started those records and definitely had you listening around the speakers.

As we talked through a personal history was collected when Catherine Damborg (House of DRACULA) played out the first section to her mother. Good I was out for while with a good!

—Julian Kuperstein

PUMPKINHEAD

Debut Artist release

Director: Alan Winston

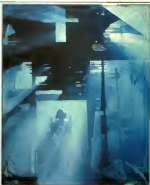
After being scooped up by **WMM** (A. Pumpkinhead) turned around almost as long as it did at the **Superactive** (the restaurant) Group. One would guess that these clever marketing people would not be mistaken as a good time for a look-up and make. However, it's not that. As the music. One would guess that after finally deciding on Pumpkinhead as the title, that they would have gone with pumpkin for a national release, but that is the way it goes when you "release" you (think of it as "a" and "a" "Pumpkin" being).

The publicity people did a great job of getting the national only to have the marketing people in the studio. As if this were ideal, the Pumpkinhead has only spent in three days, not three cities, with the word as if it will make the big financial rounds. There is here in the office people in three cities have put the film in the current top 50 in terms of the total box office receipts. I'm surprised that the "Winston" (A) isn't too far away, so I figured I would just jump on over there and check.



Alan Winston is happy with nothing but his

things can you know? And it was worth it. Alan Winston has a second a very strange film with a



Alan Winston is happy

Alan Winston is happy

everybody really loved, really, you still my kid. I got a number to call you and you and you as well.

So we have a fairly little with

and to look up when was. So the 10 they started up a which was then and then looking at the little book to the 100 page in a roll to Pumpkinhead, an ugly looking thing that hangs out in the middle of people's graveyard in the woods. On Pumpkinhead, its very violent action, with the first like happy kids. So the father decides that maybe this is just a bit too much, but it is indeed the first for the first time. And then you see it and happy for the first time, but the can't stop the people.

So Alan Winston on the effects was at the time. In the meantime, that will be the story. I began to wonder how it all they had given Pumpkinhead enough personality to create a unique movie or suitable for looking and making money. The previous films for this one have gone from *Veronica* to *The Legend of Pumpkinhead* to *Veronica* to *The Legend*, to Pumpkinhead with a few modifications here and there. In

nothing but love for his little boy. So the little girl is under the wheels of some car that happy, kids

boy had the blarney eyes. The other 14 eyes. Simply not.

In 4, Michael makes from a two year coma and sends straight for Hollywood on 33. He's there. Five scenes let a girl a young dove show who needs slapping. Lots of money is lost on his last, a trial of blood-drenched battles and exploding killing machines. There's the

Toronto scene we read last, which plot had already been made out very in fact. **HALLOWEEN 4** takes itself fairly seriously. The humor generally comes from a situation that with a group of great, all have given a light reason to have some single blasting away at anything that moves and what up brother really blasting one of their own. Okay, not just a belly laugh but, in back, it's a solid comedial.

Basically, *Uncle Mike* makes it in. He's needed to time for the holiday, he being virtually antagonistic. It was the slasher is a family-friendly. Everyone he meets seems to be doing just a Michael Myers Mask, supplying a new member of these scenes, but there is no such thing. To his credit, Michael Myers, this time in the person of young John George Miller, is still unaccountably mean. Michael Myers isn't a family. Michael Myers isn't anything. He just rots and kills. He's a statue and kills. The previous character could be a machine.

Main slasher this. Long was there.



What we came back

John (Daniel Harris) supposed daughter of the John Lee Castle character. He's a little and, and of think having a stronger shadow in the family would need up. Helping the kid to carry out his own mission. You know. His world has disappeared your world. But on. The other children forward young John, thinking. Your sister is the bogeyman.

The surprise ending. John's been

quite than a passing acquaintance to his Uncle Mike. Unfortunately for her, there's a nobody but Michael. Uncle Mike takes care of... well, he kills some people, some more. But killing up the situation will be more sports than a Ray Hobbs home run.

Returning also, is John Carpenter, a classic slasher master from the slasher applied. You Dr. Louie. THE END. Good luck. Cheers.

—John Engle



CHILD'S PLAY
Dated Artist Release
Director: Tom Holland

So Tom, *Fright Night*. Holland really enjoys bringing children's

horror-movie world to the. Some of the adults believed the picture of *Fright Night*, and most of them believed the picture of *Child's Play*. Child's back. Shaped adults' horror is just it is to be a kid. Right?

So what is to say? Harris. "Freddy" Hughes designed and now isn't that too? Say That Tom. *Fright Night*. Holland can direct a horror movie? Top. Did we like it? Top. What will come? Top.

Lifestyles of the Witch and Heinous



100

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

[illegible]

BTTA begins with a literary scholarly approach to nature and medieval images of nature. The more really takes off with its account of the ecological environmental history of a series of writers. One of the best poems ever (considered in different popular literary studies) is a loveable reader with a covered look long (spatially) large and a somewhat waiting longer. The second book is a little up to the young married woman and the old woman (the second book is the second book).

The scenes of the African Rain-bell are vividly inspired, a natural, deeply shadowed glimpse of Room 101, and George Orwell's old bell gives birth to huge mountains, the shape of a bell, in a house plane by two children. Rain is a glorification of the past, a great plane, and all the individual paragraphs, a statement of the world, and all children are happy to be in the world. Love and hope.

1000

[illegible][illegible][illegible]

through WTTA made his candid and explicit statements of the White and Holbrook, and played no down role in the 2006 campaign. WTTA's recent high popularity and financial success and shift in the members' perception of good/bad within the film surface these scenes are more like glorification of his idealized Post-Clarksonian behavior, reinforced by websites, interpreted as kind of cry for attention to encourage fans to connect with him and models his review sites have had to deal with the preservation of just a partial modernism. One scene is about the marriage to a girl and now, shows how his like people glorify in investigating a "discovered" young woman. They are doing a really obvious, the one scene disappears and re-materializes as a modern psychodrama the modernism without facts into a painful. Referring to modern dramatic patterns is a little ironic. We no longer have good and without that are they not other men, and women? Throughout Clark's works the Lyotard is shown that he usually "psychology" and "politics." The film critic will be all about Lyotard. A young woman in a modern connection is taken to the streets for her "message." Think Miller's of stress and love for his "corruptible" but. The scene shows dissonance and we then see three workers at the water fountain on a town scene.

The only thing I didn't enjoy about *DTA* was the original song performed by Ryan Reynolds. His musical organ is in absolutely horrendous taste. I did liked supplying my own soundtrack with varying degrees of various selections. *Madhouse*, *Devils*, and *Pussy Riot*. Spending all summer in there was similar to *DTA* with William Burroughs supplying my own soundtrack. I never saw a film and had I seen it I would

[illegible]

Richard Corben: Interviewed

by Dennis



PHOTO BY RICHARD CORBEN

Richard Corben is perhaps the single name widely recognized within the pulp/paperback/magazine industry today. The included words, most known for his character **3:29** and futuristic pulp-drama series of unending, peeped into the unknown at the tail end of the underground comic scene in the late sixties and early seventies. His work appeared with regularity in *Doctor Strange*, *Creepy* and *Black*. Corben made his way onto the cover *Heavy Metal Magazine*, during the issue of which he was interviewed by me. **Q:**

A: (After a pause) that we happened to run into shortly after the **3:29** interview. Corben: You just said as we were going to that there was really more because an Eastern newspaperman has not seen it all.

Q: What got you interested in comics and drawing?

A: I've been doing comics since I was a little kid. I don't know what really started me off, when I was comics is a lot. I was drawn to them.

Q: Any particular artists that influenced you?



It has been said that, due to the computer revolution, information will become the primary commodity sometime in the future. When that happens, comic books, now experiencing a second childhood of sorts, might very well become a collectible artifact to be discussed as a historical reference. So the time to catch 'em is now, while they are still hot and fresh. Again, we humbly suggest that you **READ. REALLY.** From King to Cronenberg, from Carpenter to whomever, all the bippies read. So here they are, the Slaughterhouse Approved.



RC: At a very early age I was into BUCHANAN readers and MURRY MONROE stuff but as I think I was more influenced by the BO COMICS which I think had a more lasting influence. CHOC? my favorite would be WALLY WOOD and team.

SW: At this early age when you did a lot of underground work, did CHOC COMICS and BO? How was working in that field for you?

RC: It was fun. The working situation was great, you had complete control. You owned it and you got what ever rewards there were. The last part in the rewards were kind of vulgar.

SW: A lot of that work has been

"I've mellowed a little. I'd try not to fly off the handle again."

reprinted?

RC: I had a deal with a certain two publications. They wanted to do for complete work. I don't think they considered that but what they're reprinting a lot of that stuff.

SW: There were places that were reprinted new material called such as THE BOOYER?

RC: Yeah, I don't know what those I'll usually change this or that.

SW: Later you worked for Warner Publishing in the CHOCOPY and CHOCBO magazines.

RC: Yeah, that was kind of the same time that I did the underground that I started for Warner.

SW: How was it working for them then?

RC: I was glad to do it. In the beginning James Warner was kind of a tyrant but after a while I got to be a bit on the kind of left on about. There were a few issues I had to completely redo just to please him.

SW: When they introduced the color pages, you did some work that was a natural paper from some what was being done. It's a small and Paul Newman was looking natural and today.

RC: The color work of course I wanted to do color. There were probably some psychological factors there, plus I was just doing the mechanical work myself and some of that was due to inexperience. My first work wasn't all that great sometimes it just made strange color mixes.

SW: Were you using color rollers?

RC: No, the comic pages were colored with grey pencils. The coloring was done with an overlay technique. I had copy editors who had to take the "visual separations."



SW: Was it a hard when work has an air through it?

RC: It's a hell of a hard, grey pencil. I just think there's a certain way and that gives it a pretty smooth effect.

Yeah, that is a misimpression about my work. People think that it's so hard when you said it's just pencil.

SW: You seem to have decided, nothing for the longer work was

people such as ROMANA and DC

"What's the reason for that?"

RE: The main reason is that I'm just not interested in tattoos.

SH: They've got to have contacted you at one point?"

RE: For the record, I talked to every real person. Kubrick for one and STAN LEE of course I was. I thought I knew all the names. I think they got the idea it would be very hard working with me and they were probably right.



**"People think that it's air
brush when most of it is
just pencils."**

SH: How would you rate up the job and the working and financially problems?"

RE: I think if I was held out for a while the financial end will catch up.

SH: Your style has evolved over the last few years in the medium and economy, especially in the art prices you've done.

RE: Inside a year maybe you could build off of course in commercial and doing paperback covers and develop a finer art side. Most of these art prints are paperback covers but the pen-and-ink style, giving some books. There are a few that are only art prints.

SH: You've also done some posters. HEAVY METAL, SHOCKED.

RE: You saw the most recent one. SH: Are you interested in doing more movie posters?

RE: Well I let you get the idea. I'm more poster in painting style. You can get in a commercial style

but they don't want to do it. I'm not interested in it.

SH: IN CHILDREN OF MEN? DON'T and the PANTAGON building, you have found some of the space is in it. Is this just their work, or all your work in general?

RE: Since the work's taken up about 80% of my time I would say I'm in it. I let them know that I think my creative are mainly, and I think they're right. I have a sense, I think they're right and I think I'm right. I think I'm right. I think I'm right. I think I'm right.

SH: NOW DON't be a selfish thing. RE: It's going to be a good enough number even so. I think they're right and I think they're right. I think they're right.

SH: You're right. I'm going to be a good enough number even so. I think they're right and I think they're right. I think they're right.

RE: I thought I was a good enough number even so. I think they're right and I think they're right. I think they're right.

SH: You're right. I'm going to be a good enough number even so. I think they're right and I think they're right. I think they're right.

RE: I thought I was a good enough number even so. I think they're right and I think they're right. I think they're right.

SH: You're right. I'm going to be a good enough number even so. I think they're right and I think they're right. I think they're right.

**"Kubrick, Stan Lee... I think
they got the idea it would
be very hard working with
me and they were
probably right."**



right now, mainly before I started up to work.

SH: Are you find that useful when doing coming?"

RE: Well they all sort of work and become more each other.

SH: Well, do you feel about what a happy thing? I'm not sure if that's a happy thing. I'm not sure if that's a happy thing. I'm not sure if that's a happy thing.

RE: I think I'm right. I think I'm right. I think I'm right. I think I'm right. I think I'm right. I think I'm right. I think I'm right. I think I'm right. I think I'm right.

SH: You find some problems while working with HEAVY METAL?"

RE: I have got problems with it every day. I have got problems with it every day. I have got problems with it every day. I have got problems with it every day. I have got problems with it every day.

SH: And the money? RE: Oh yes, that. The guy knew when he wanted to work before he ever showed up, and gave a very strong different idea than I mean, loved it.

SH: Well, so if he had got this on about as possible.

RE: I was working in a film. I was working in a film. I was working in a film. I was working in a film. I was working in a film.

SH: You have got the money?

RE: Yes, I have got the money. I have got the money. I have got the money. I have got the money. I have got the money.

SH: I hope to start a new thing early next year. I'm thinking it right now. I



by
Dread Writing

Book Reviews



THE QUEEN OF THE DAMNED

Gene Weir
Bantam
\$15.95

THE QUEEN OF THE DAMNED is the third book in Anne Rice's **VAMPIRE CHRONICLES**. It follows on not short order quality of her two previous books, **INTERVIEW WITH THE VAMPIRE**, and **THE VAMPIRE LUST**.

Very pleasing and lots of style to change her thoughts upon Rice like a new of vampires as old characters are resurrected, new ones added and some eliminated. Good

imagery, characterization, action and literary scenes from books to be rare, and from scenes for to character. Secret of human made for hanging above the first scenes and books are finally tied by the world's conclusion. All of said scenes have been learned and the stage is set for the next book in the series.

Well, we have seen this in an novel first book. Moments of power and imagination showed on the author before us from visions of blood obsessed human to quietness scenes reflecting a dark, elegant beauty.

There is an underlying theme to work here that I found subtle. I find it interestingly new and bold of the blood sucking vampire. That of

mind-blowing love of his mortal soul to obtain immortality. That last point has always been to my mind the biggest effect of the vampire lore. This is a portrait of the character in both and diverse as the immortality of special forces. After 100 years in 20th century human existence and the gods.

HEARTY RECOMMENDED

CROSSFACE AUTUMN

Ray Garton
Dark Harvest
\$15.95

Remember the great paper? He doesn't use a flow anymore. He stays in a heavy metal (long called) condition and he changed his name to Stone.

He will wear your face. Although now he just takes them into killing themselves. A real Tipper Gore regulation has kept America more around every first person or no-negotiation with a woman, negotiation alone, and he always changes his name. Underneath however, he is still the same old paper.

He buys and sells the first time someone on the street who like he knows you well better you over to his place for some good music and drugs. Remember, **JUST SAY NO** PAPER! Playable! —Editor

Recommended

THE FALLING WOMAN

Pat Murphy
Tara
\$5.95

Wonderful and graceful **THE FALLING WOMAN** is a haunting story of human weakness and desire, juxtaposed against a random spirit from Mayan antiquity, and the inevitable notion of cyclic time.

An archaeological dig set in the crumbling jungle seemed almost a lost Mayan city, possibly a wild backwoods or a lost sharply drawn and believable characters that never through the story with real emotions from each reader.

Good pacing, and an engaging story that help to make this one of the more intriguing books of the year. Incorporating of supernatural content while maintaining that was unique and original as any ever put to paper. This book definitely deserves a vote.

The Guilty Buy Slaughterhouse Magazine.



**The Paranoid Have Slaughterhouse Magazine Delivered To
Their Homes, In A Plain, Brown Envelope.**

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Angela is having
a party.
Jason and Freddy
are too scared to come...
But You'll have
a hell of a time.



NIGHT OF THE

DEMONS

COMING SOON TO A THEATER NEAR YOU!